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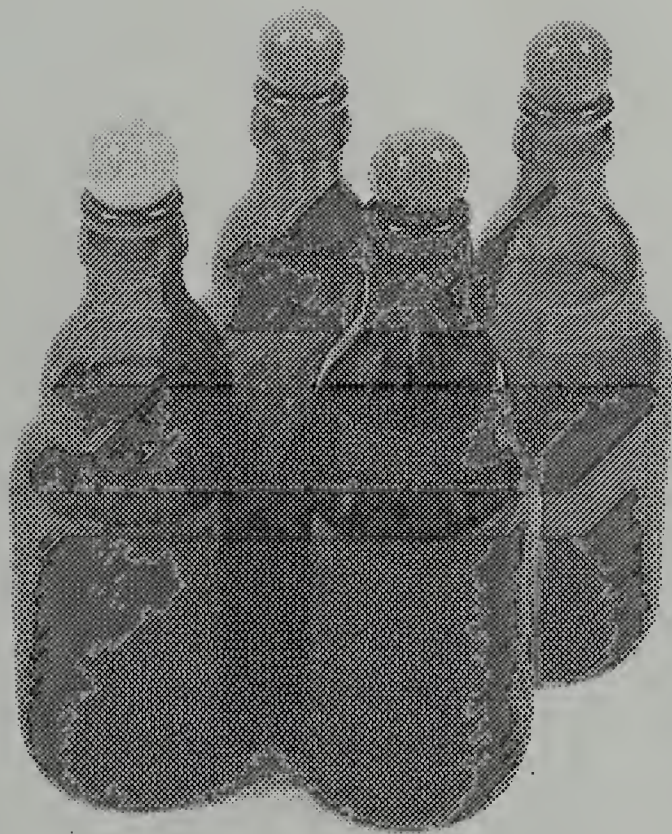
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Untitled 4 Storefront
2001, Tony Feher
photo: Adam Reich

\$1500

From an edition of six multiples.

Tony Feher created this work to launch Storefront for Art and Architecture's multiple series after his exhibition in 2000. The peice consists of four uniform brown glass bottles topped with yellow, blue, green, and red glass marbles.

Please reference the enclosed resume of exhibitions, selected biography and list of public collections to learn more about Tony Feher's work. Also enclosed is a selection of press material from Mr. Feher's Storefront exhibition.

D'AMELIO TERRAS

TONY FEHER

PUBLIC COLLECTIONS

The Addison Gallery of American Art, Andover, Massachusetts
The Art Institute of Chicago, Chicago, Illinois
The Baltimore Museum of Art, Baltimore, Maryland
The Henry Art Gallery, Seattle, Washington
The Israel Museum, Jerusalem
La Colécion Jumex, Mexico City
The Modern Art Museum of Fort Worth, Texas
The Museum of Fine Arts, Houston, Texas
The San Francisco Museum of Modern Art, San Francisco, California
The Solomon R. Guggenheim Museum, New York
The Walker Art Center, Minneapolis, Minnesota
The Whitney Museum of American Art, New York

TONY FEHER

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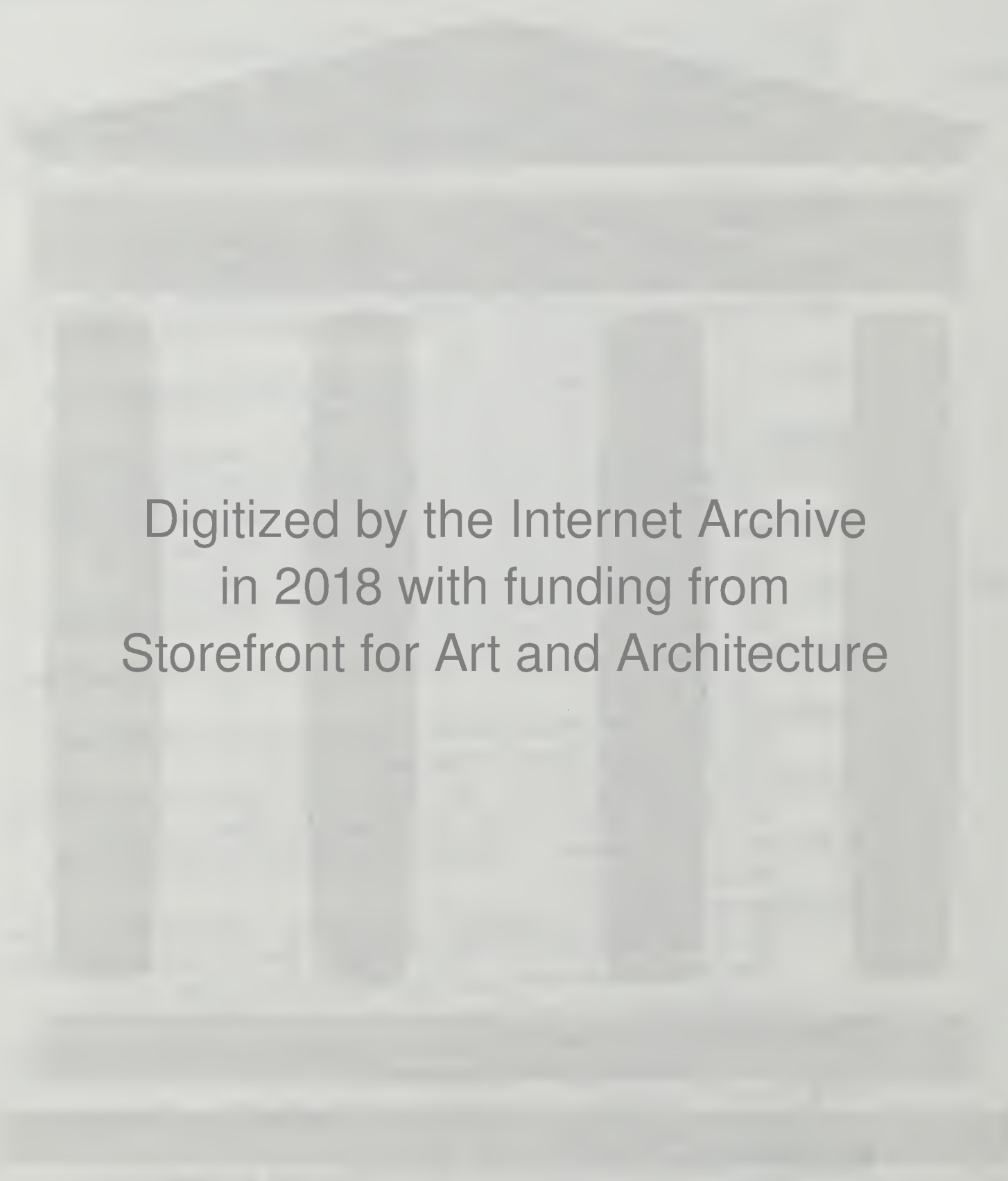
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- 2001
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D'AMELIO TERRAS

TONY FEHER

Born: 1956. Lives and works in New York City.

Education: B.A., The University of Texas, 1978.

One-Person Exhibitions

- 1999 D'Amelio Terras, New York (November 13 - December 23)
Mercer Union, Toronto (June 13 - 26)
Addison Gallery of American Art, Phillips Academy,
Andover, MA. "Probably best seen in a dark room with the
T.V. on" (April 10 - May 23)
Numark Gallery, Washington, D.C. (January 8 - March 5)
- 1998 Richard Telles Fine Art, Los Angeles (January 10 - February 7)
- 1997 Ezra and Cecile Zilkha Gallery, Wesleyan University, Middletown,
CT, "Siempre Contigo" curated by Nina Felshin
(October 29 - December 14)
D'Amelio Terras, New York (May 3 - June 21)
- 1996 Boesky and Callery Fine Arts, New York, "Project Room: Tony Feher"
(November 21 - December 21)
New Museum of Contemporary Art, New York, "Broadway Window
Project" (April 15 - May 3)
- 1995 Richard Anderson Fine Arts, New York, "Passing Through"
(October 19 - November 25)
Acme, Santa Monica (September 8 - October 10)
- 1994 The Contemporary, New York, organized by Simon Watson, installation
for Poetry and Performance (September 17)
The Gramercy International, New York, "Tony Feher at Wooster Gardens"
(April 29 - May 2)
- 1993 Wooster Gardens, New York, "Tony Feher Sculpture"
(September 11 - October 9)

Group Exhibitions

- 1999 D'Amelio Terras, New York, "Works on Paper" (September 1 - October 2)
Grand Arts, Kansas City, Missouri, "Neither / Nor", curated by Bill Arning
(June - July)
Whitney Museum of American Art, New York, "Hindsight:
Recent Acquisitions to the Permanent Collection"
(December 17, 1998 - February 21, 1999)
- 1998 Koyanagi Gallery, Tokyo, "Polly Apfelbaum & Tony Feher"
(September 9 - 30)
Numark Gallery, Washington, D.C., "Simple Matter" (July 16 - August 15)
D'Amelio Terras, New York, "Humble County" (June 11 - July 31)

- 1998 Center for Contemporary Art, Geneva, CH, "Aids Worlds: Between Resignation and Hope" curated by Frank Wagner (June 6 - October 15)
Middlebury College Museum of Art, Middlebury, VT, "After Eden: Garden Varieties in Contemporary Art" (March 14-May 31)
Castle Gallery College of New Rochelle, New Rochelle, NY, "Alternative Measures" curated by Susan Canning, (February 1 -April 5)
- 1997 James Graham and Sons, New York, "Sculpture" (July 10 - August 29)
D'Amelio Terras, New York, "Summer Exhibition" (July-August)
Wooster Gardens, New York "Summer Exhibition" (June 24 - August 8)
- 1996 Paula Cooper Gallery, New York, "Group Exhibition" (November 29, 1996 - January 5, 1997)
Elsa Mott Ives Gallery, YWCA, New York, "Thin Air: Examining the Ethereal" curated by Jane Dickson (November 20, 1996 - January 4, 1997)
St. Marks Church-in-the-Bowery, New York, "no show" (November 7 - December 7)
James Graham and Sons, New York, "Water" (July 10 - August 30)
Boston Center for the Arts, Boston, MA, "Arts' Communities - AIDS Communities: Realizing the Archive Project" (February 20 - March 3)
- 1995 Serralves Foundation, Porto, Portugal, "Thresholds, 10 American Sculptors" curated by Dan Cameron (June - August)
Schmidt Contemporary Art, St. Louis, MO, "Fresh Air / Tony Feher - Reading Room" (May 20 - June 14)
Paul Morris Gallery, New York, "Inaugural Exhibition" (February 4 - March 12)
University Art Museum, University of California, Berkeley, "In a Different Light" (January 11 - April 9)
- 1994 Wooster Gardens, New York, "Tony Feher and Michael Jenkins" (October 1 - 29)
Paula Cooper Gallery, New York, "Exhibition of Invited Artists" (September 6 - 24)
P.S. 1 Museum, Long Island City, Queens, "Spring 1994 Exhibitions; with Thomas Busch" (May 8 - June 12)
The Gramercy International with Paula Cooper Gallery, New York (April 29 - May 2)
Barbara Krakow Gallery, Boston, "A Garden" (March 12 - April 6)
Patrick Gallery, New York, "Polly Apfelbaum, Tony Feher and Claudia Matzko" (February 4 - March 12)
- 1993 The Drawing Center, New York, "The Return of the Cadavre Exquis" (November 6 - December 18)
Akim Kubinski, New York, "Guest Room with Andrew Ong" (October 29 - December 4)
Air de Paris, Nice, France, "Futura Book Collection" (July - August)
Wilhelmi-Holland Gallery, Corpus Christi, TX (July)
The Rushmore Festival, Woodbury, NY, "Outside Possibilities '93" curated by Bill Arning (June 5 - June 27)
Tompkins Square Park, New York, "Art Around the Park" (June 19)

- 1993 Momena Art, New York, "The Art of Self-Defense and Revenge . . .
It's Really Hard" (May 1 - 29)
15 Renwick Street, New York, "Underlay" curated by Paul Bloodgood and
Gavin Brown (April 2 - May 7)
Re: Mission Gallery, New York, "Blur" curated by d.d. Chapin
(January 21 - February 28)
Wooster Gardens, New York, "Yours" organized by Michael Jenkins
(January 9 - February 20)
- 1992 Kim Light Gallery, Los Angeles, "The Anti-Masculine (Overlapping, but not
corresponding to the feminine)" curated by Bill Arning
(December 5, 1992 - January 7, 1993)
Hunter College Gallery, New York, "The Auto-Erotic Object" curated by
Julie Carson (October 3 - November 13)
- 1991 Minor Injury, Brooklyn, "Queer Show" (December)
New Era Space, New York, curated by Collins & Milazzo
(November 26 - December 21)
Andrea Rosen Gallery, New York, "Tony Feher, Paula Hayes,
Curtis Mitchell" (July 12 - August 14)
- 1990 Galerie Sophia Ungers, Koln, Germany, "Gulliver's Travels" (April)
Real Art Ways, Hartford, CT, "AIDS/SIDA" (September 6 - 29)
Simon Watson Gallery, New York, "Looking at a Revolution: Documenting
the AIDS Activist Movement" (June 21 - July 20)
Andrea Rosen Gallery, New York, (April 14 - May 12)
134 Charles Street, New York, "Tony Feher - Nancy Brooks Brody"
(January)
- 1989 Max Fish, New York, "Atomic Art" organized by Uli Rimkas
- 1987 179 Ludlow, New York
- 1985 Tower Gallery, New York, "New Work"
- 1984 148 Church, New York, "Group Show"
- 1981 Corpus Christi State University, Corpus Christi, TX, Ceramics Invitational
South Texas Art Mobile, Corpus Christi, TX, "First Time Out"
- 1980 Art Museum of South Texas, Corpus Christi, TX, "Foundation Show"
curated by Linda Cathcart
Gaslight Theater, Austin, TX, "Underground Artists of the City"

Tony Feher
Probably Best Seen in a Dark Room With the TV On, 1999
Mixed media
Collection of the artist, courtesy D'Amelio Terras

Tony Feher, the Addison Gallery's spring artist-in-residence, was invited to produce a series of works that would link the Gallery's entrance, rotunda, corridor, and the rear first floor gallery.

Like an alchemist who transmutes flax into gold, Feher makes his castaways into lyrical, sensuous, theatrical works. His materials consist of everyday consumer materials - manufactured polyethylene shopping bags, plastic beverage bottles, straws, crates, etc. - each specifically selected for its color, form, and in particular, its transparency, opacity, and reflectivity.

In the Addison, Feher's works play against the formality and symmetry of the gallery's architecture. The ephemerality of the objects as well as their shadows and reflections stand in marked contrast to the solidity of the limestone walls and marble floors of the neoclassical structure. Conversely, the stateliness of the museum calls attention to the elegance of his found and constructed objects.

Blue bags at the museum entrance suggest curtains or cascades of water. At certain times of the day they bathe the rotunda in a pale blue light. Skull and butterfly stickers create fleeting shadows on the walls and floors of the vestibule, becoming mementos mori. In the rotunda, partially water-filled plastic bottles, with their emergency orange, blue, green, and white caps, are carefully but nonchalantly arranged to suggest a fanciful garden while the niches are occupied by bottles suspended from swayed branches like modern-day bunches of oversized translucent grapes.

Along the hall, two dimensional works constructed from various types of consumer packaging turn everyday artifacts into enigmatic cultural artifacts. In the gallery, the flickering of Feher's red, yellow, and blue light bulb sculptures energizes every part of the space. Sculptures hang, lean, meander, and cover. While parts of the work may suggest short narrative snippets, ultimately they are about the poetry of light, space, and form.

Working both in the tradition of Marcel Duchamp's "ready-made" objects and that of minimal artists such as Carl Andre (whose work is on view upstairs), Feher's work encourages the viewer to reconsider what sculpture is, what it is made of, where it is placed, and how it relates to human scale.

Feher's site specific sculptures were created with the assistance of students from Phillips Academy. The artist-in-residence program has been generously funded by the Edward E. Elson Artist-in-Residence Fund.



TONY FEHER

SIEMPRE CONTIGO

October 29—December 14, 1997

Ezra and Cecile Zilkha Gallery Wesleyan University

Tony Feher's *Siempre Contigo* is the first in a series of sculptural projects to be conceived specifically for Zilkha Gallery's vast, 3,400-square-foot Main Gallery. Zilkha Gallery opened its doors in 1973 as part of Wesleyan University's Center for the Arts, designed by Kevin Roche. The architectural goal was to create a space that would "provide a feeling of aesthetic uplift, in and of itself," and at the same time provide an appropriate setting for presenting and viewing art. The qualities that make Zilkha a majestic space also make it a challenging one for exhibiting art. A north wall, comprised almost entirely of double tiered ten-foot-high glass panels, connects the space to the natural environment outdoors and lets in an abundance of natural light—a wonderful formal element but an enemy of light-sensitive photographs, works on paper, and paintings. (Some years ago a UV filter was adhered to the glass to reduce ultraviolet light). The gallery's soaring 28-foot-high ceiling and the prevalence of limestone block interior walls lend great power and authority to the space but require inventive solutions to presenting many kinds of art. Rather than ignoring these imposing characteristics, the projects in this series will address, incorporate, and exploit them. Because they will be inextricably bound to the architecture these highly site-specific works will cease to exist when each exhibition terminates.



Tony Feher has been aptly described as "a connoisseur of visual effects [and] a magician of light and space." For this project Feher created *Siempre Contigo*, a major installation that incorporated four smaller works: *Wallis's Wall*, *La Fenêtre Verte*, *The Other Sculpture*, and *ASISWAS*. The first three, located in the Main Gallery, evolved during the course of the four day installation period. *ASISWAS*, in

the North Gallery, was partially conceived during *Siempre Contigo*'s nine-month gestation period.

For the Main Gallery installation, Feher attached approximately 1,000 plastic bottles, filled with "three seconds of water," to screw eyes and anchors that have accumulated from past exhibitions on Zilkha's limestone walls, reinforced concrete, and ceiling. By acting as magnets for the refraction of natural and artificial light and atmospheric condensation, the bottles poetically retraced the gallery's 24-year exhibition history. Clear marbles and silver coins, intermittently sparkling with reflected light, were randomly scattered on the carpet in the center of the gallery.

A white rope diagonally bisected the space in order to accentuate its volume. As one viewer commented, being surrounded by Feher's sculptural installation felt like being inside a Cornell box. The ephemeral, poignant quality of *Siempre Contigo* also suggested loss and the vulnerability of human life, a reading that was underscored by the resemblance of the suspended bottles to hanged men and IV bottles.

Wallis's Wall at the west end of the Main Gallery consisted of two

meandering, horizontal rows of clear and green bottles punctuated by the occasional gemlike, red bottle cap. With thousands of water droplets clinging to their interior walls the densely-arranged bottles glittered under the influence of reflected and refracted artificial light. The playfully ironic *Wallis's Wall* evoked precious jewelry with the humblest of means.

La Fenêtre Verte was a composition of green bottles framing a section of the large glass panels that form the north side of the gallery. Because of its location and color it connected indoors and out. Each partially-filled and sealed plastic bottle further underscored the intersection

between nature and artifice by providing a cloud-like environment in which condensation and evaporation could occur.

The Other Sculpture consisted of clear and green bottles highlighted with yellow, red, blue, and white bottle caps, arranged within a loosely configured circular area on Zilkha's gold carpet. Huddled together, the anthropomorphised bottles invited the viewer to examine her own scale in relation to Zilkha's voluminous space.

ASISWAS occupied Zilkha's raw, limestone-walled and windowless North Gallery. Although part of *Siempre Contigo*, it functioned quite independently. Twenty-five Styrofoam forms were lined up five-by-five in an approximately square configuration that echoed the proportions of the gallery. A cord hung from the domed skylight 28 feet above ending in a coiled circle, centered on the floor in front of the white packing material. These ground-hugging, theatrically-lit, architectonic forms created a sense of looking down upon an ancient city. The rope, which heightened one's sense of an aerial view, also helped define spatial volume. The use of throwaway Styrofoam casing material juxtaposed with the unyielding massiveness of the limestone-walled gallery played with notions of "housing," permanence, and the ephemeral.

The installation's title, *Siempre Contigo* (always with you), speaks of natural cycles, adaptive reuse, and survival. The evaporation and condensation that occurs inside each bottle microcosmically mimics the universal cycle that produces rain. Plastic bottles come around again, too. The artist's reuse of existing screw eyes and anchors recalls mammals, birds, and insects that take advantage of existing shelters in their constant struggle to survive. Like them, Tony Feher is compelled to take advantage of existing situations. His art lyrically exploits the inherent nature of materials. With an astonishing economy of means he makes these materials perform their surprising and subtle magic.

Nina Felshin
Curator of Exhibitions





Above: *Siempre Contigo*, bottles, water, wire, 1997 (detail, east wall)

Left inset: *Siempre Contigo*, ASISWAS, Styrofoam, rope, 1997 (North Gallery)

Inside right: *Siempre Contigo*, Wallis's Wall, bottles, water, wire, 1997 (detail, west wall)

TONY FEHER

Born: 1956

Education: University of Texas, Austin, BA 1978

Lives and works in New York City

SOLO EXHIBITIONS

- 1998 Richard Telles Fine Art, Los Angeles, CA
- 1997 D'Amelio Terras, NY
- 1996 New Museum of Contemporary Art, NY, *Broadway Window Project*
- 1995 Richard Anderson Fine Arts, NY, *Passing Through*
Acme, Santa Monica, CA
- 1994 The Contemporary, NY, installation for *Poetry and Performance*,
organized by Simon Watson
- 1993 Wooster Gardens, NY, *Tony Feher Sculpture*

SELECTED GROUP EXHIBITIONS

- 1996 Paula Cooper Gallery, NY, *Group Exhibition*
- 1995 Serralves Foundation, Porto, Portugal, *Thresholds: Ten American Sculptors*,
curated by Dan Cameron
University Art Museum, University of California, Berkeley, CA,
In a Different Light
- 1994 Wooster Gardens, NY, *Tony Feher and Michael Jenkins*
Paula Cooper Gallery, New York, *Exhibition of Invited Artists*
- 1993 The Rushmore Festival, Woodbury, NY, *Outside Possibilities '93*,
curated by Bill Arning
Wooster Gardens, NY, *Yours*, organized by Michael Jenkins
- 1992 Hunter College Gallery, NY, *The Auto-Erotic Object*, curated by Julie Carson
- 1991 New Era Space, NY, curated by Collins & Milazzo
Andrea Rosen Gallery, NY, *Tony Feher, Paula Hayes, Curtis Mitchell*
- 1990 Andrea Rosen Gallery, NY
- 1980 Art Museum of South Texas, Corpus Christi, TX, *Foundation Show*,
curated by Linda Cathcart

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- Greene, David A., "Object Lesson," *Village Voice*, May 20, 1997
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